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ABSTRACT

This guide contains activities for teaching improvisations to a high school general music class. Improvisation is the most unique, and probably the most intimidating factor of jazz. By its very nature improvisation is an extremely personal expression that may indeed be difficult, however by no means impossible to teach. Due to a lack of experience and training in this respect, a large number of music educators feel inadequate teaching jazz. Through the activities in this guide, teachers will be able to help students experience improvising and help them gain a much greater understanding and an aesthetic appreciation for both the art of improvisation and jazz. The instructional unit is divided into three sequential sections beginning with rhythmic improvisation, followed by pitch (melodic improvisation) and harmonic progression, and culminating with jazz improvisation. The underlying concept throughout the entire program is one that stresses the aural aspect of learning. There are a number of listening exercises that require immediate recall. There are also a number of creative activities that are not of an improvisatory nature. Most of the exercises in the guide are adaptations of concepts presented by persons such as Carl Orff, Dominic Spers, and Jerry Coker. (Author/RM)

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TEACHING IMPROVISATION IN THE GENERAL MUSIC CLASS

an

Instructional Program

by

Rick Arnold

Chairman,

National Curriculum Committee K-12

National Association of Jazz Educators

May, 1981

This instructional program should be used in association with teaching jazz improvisation in the General Music class.

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PREFACE

Improvisation is the most unique, and probably the most intimidating factor of jazz. By its very nature improvisation is an extremely personal expression that may indeed be difficult, however by no means impossible, to teach. Due to a lack of experience and training in this respect, a large number of music educators feel inadequate teaching jazz. Subsequently their students are denied the opportunity to experience America's unique contribution to the field of music.

This writer feels that it is the <u>experience</u> of improvising that will give the student a much greater understanding and subsequently an aesthetic appreciation for both the art of improvisation and jazz. Any time a student is involved in a creative activity, aesthetic development (growth) on some level must be taking place. Even though the student may fail in his attempt, think how much greater will be his appreciation for the artist that has succeeded.

Because the student, by the time he or she is in high school, has developed some inhibitions (especially those resulting from peer pressure), and also because many will have developed a sophomoric attitude; a very fine line exists between what is considered by the student to be acceptable behavior and unacceptable behavior. This fine line must be treated with extreme

sensitivity. If the tasks to be undertaken are too simple (beneath the student's dignity) or on-the-other-hand, too sophisticated (beyond their immediate capability), the student will be disinterested ("turned-off" if you will) before you even begin.

Therefore, this instructional program has adopted the concept that, while the reading of musical notation is desired, ". . . a young person at this stage will often be able to sing or play music much more complex than that which he can read at sight, and he will therefore, through the freedom and informality of improvisation, be able to express many things that he is not yet capable of writing."[I]

INTRODUCTION

This program is not intended to make top rated jazz improvisors out of the students participating, but rather it is hoped that this instructional program will 1) help in eliminating many of the fears and intimidating factors presented by improvisation, and 2) also give them the opportunity to experience, first-hand, spontaneous creativity (i. e., improvisation).

This program has been developed for the high school general music class. It is an instructional unit divided into three sequential sections beginning with rhythmic improvisation, followed by pitch (melodic improvisation) and harmonic progression, and culminating with jazz improvisation.

As stated in the Preface, the underlying concept throughout the entire program is one that stresses the aural aspect of learning. Subsequently, there are a number of listening exercises that require immediate recall. There has also been provided a number of creative opportunities on behalf of the student that are not of an improvisatory nature.

One of the major concerns in developing a program of this type for this age group, is that of inhibitions. Improvisation being a personal expression, will require exactly that—a <u>personal</u> expression. To have high school students get up and sing a solo is, at best, a challenging proposition. To have them get up and sing an improvised solo may be considerably more than a challenging

proposition. Therefore numerous participatory exercises have been provided which will hopefully, in time, alleviate some of the timidity that may at first be present. Unfortunately, there may be a few students who will resist an improvisatory experience throughout the entire program. Outside the class participatory exercises, there has been little else provided for these students.

Many of the exercises contained within this program are adaptations of concepts presented by persons such as Carl Orff, Dominic Spera, and Jerry Coker. Each of these persons have developed unique programs for teaching improvisation. The author has adapted pertinent aspects of their programs, along with the addition of some of his own concepts, in the development of this program.

This program has been developed specifically for the teacher's use in conducting his or her class. Hopefully it is adaptable enough for use in various class situations—from the general music class to the select performing ensemble. The teacher may, at any point, combine or omit individually outlined procedures.

In a number of the examples shown, the rhythm has been designated by a vertical line (|). These lines represent rhythm as follows:

(|) = quarter notes

(♪, ♫) = eighth notes

Time signatures have been omitted altogether, as the author feels the student's knowledge of these are not necessary at this time for the success of this program. Therefore it has been left to the discretion of the teacher as to

whether or not a discussion of time signatures and their meaning, should be included within a given class situation.

Although the author feels one of the best evaluative criterion available is the improvisatory skills (in this case on a beginning level) exhibited by the students, there has been a formal evaluative procedure outlined in Appendix D.

Finally, to adequately teach improvisation, one must have first-hand experience with improvisation. Subsequently two items must be mentioned at this point: 1) the examples provided are merely guidelines for the teacher and should not be used specifically as written (unless otherwise indicated within the text), therefore it is strongly suggested that the teacher, in many instances, simply improvise his/her examples on-the-spot; 2) this program has been purposefully written on a superficial level, thereby leaving room for the innovative teacher to intersperse some of his/her own concepts that may be applicable to teaching improvisation.

It is hoped this program will enlighten (eliminating many fears) and entice those participating to the extent of kindling a desire for more in-depth study of the art of improvisation and subsequently the art of jazz.

RHYTHMIC IMPROVISATION

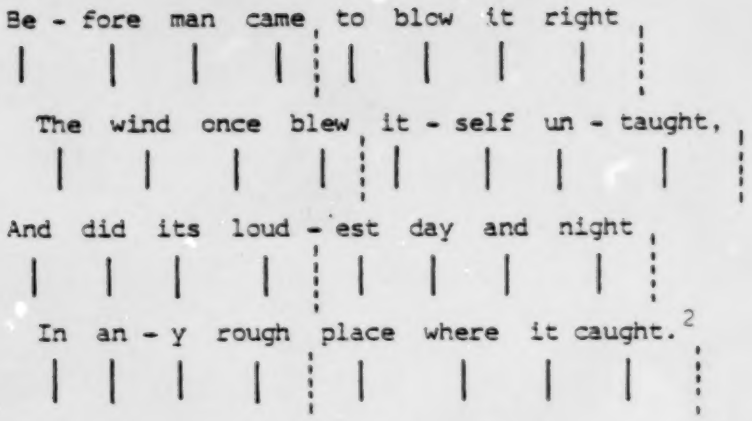
Objectives:

1. The student should be able to feel and understand rhythmic flow.
2. The student should be able to read simple rhythmic notation
   a. quarter notes
   b. eighth notes.
3. The student should understand the concept of duration.
4. The student should be able to improvise rhythmically using simple rhythms (quarter notes, eighth notes).
5. The student's fear of performing with, and in front of, a group of his/her peers should be somewhat alleviated.

RHYTHMIC IMPROVISATION:

Section I:

Example 1:


Be - fore man came to blow it right
The wind once blew it - self un - taught,
And did its loud - est day and night
In an - y rough place where it caught.

A. Demonstrate rhythm by speaking the lyrics above while the students listen (use the rhythm that has been outlined).

B. Repeat the lyrics one-line-at-a-time and have the students echo each line.

Be - fore man came to blow it right
(student echo)

The wind once blew it - self un - taught,
(student echo)

And did its loud - est day and night
(student echo)

In an - y rough place where it caught.
(student echo)

C. Repeat the lyrics this time with the addition of clapping (or snapping, tapping, etc.) the rhythm while the students listen.

Be - fore man came to blow it right

clap clap clap clap clap clap clap clap

The wind once blew it - self un - taught,

clap clap clap clap clap clap clap clap

And did its loud - est day and night

clap clap clap clap clap clap clap clap

In an - y rough place where it caught.

clap clap clap clap clap clap clap clap

D. Still clapping the rhythm, repeat the lyrics one-line-at-a-time as shown in item B, while the students echo each line.

E. This time, omitting the lyrics, clap the rhythm for the entire verse.

Following the procedures outlined in A - E, vary the rhythms using the same lyrics. Examples 2 and 3 may be used if desired.

Example 2:

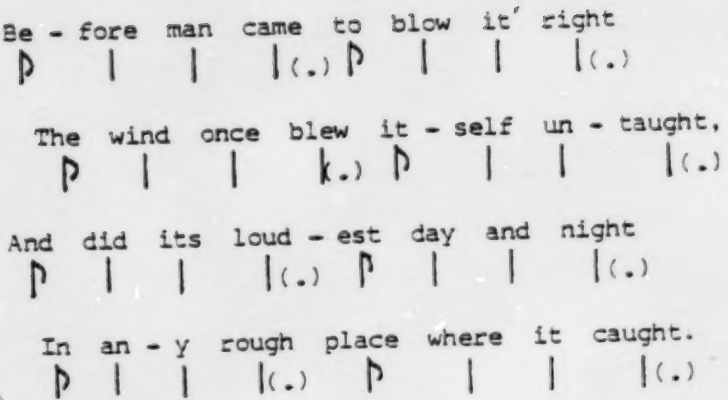
Be - fore man came to blow it right

The wind once blew it - self un - taught,

And did its loud - est day and night

In an - y rough place where it caught.

Example 3:


Be - fore man came to blow it right
The wind once blew it - self un - taught,
And did its loud - est day and night
In an - y rough place where it caught.

For discussion: Rhythmic Flow

Once the class has completed items A - E using various rhythms, have the class determine which rhythm is best suited for these lyrics and why. (Does the accent fall upon the proper word or words? What are the proper words? Is the rhythmic flow smooth, disjointed, or erratic? Does the rhythmic flow produce a feeling of movement toward some particular point? Etc.)
Using the rhythm (as much as possible) that the class has determined is best suited for these lyrics, read the entire poem "The Aim was Song" (found in Appendix A). Have the class determine if that same rhythm is suitable for all of the verses. Also discuss the meaning of the poem.

F. Explain "ostinato".

(A clearly defined phrase that is repeated persistently, usually in immediate succession, throughout a composition or a section.) [3]

Demonstrate a rhythmic ostinato by having the class speak the lyrics while the teacher speaks (or claps) the ostinato. (The rhythm from Example 2 is used here).

class - Be - fore man came to blow it right (lyrics)
teacher - (to blow it right to blow it right) (ostinato)

The wind once blew it - self un - taught,
(to blow it right to blow it right)

And did its loud - est day and night
(to blow it right to blow it right)

In an - y rough place where it caught.
(to blow it right to blow it right)

G. Have the students derive other rhythmic ostinatos from the lyrics.

some examples may be:

Before man came
wind once blew
did its loudest
any rough place

H. Have half of the class speak the lyrics while the other half speaks the ostinato. Exchange allowing the half that spoke the lyrics to speak an ostinato that is different. Repeat this procedure with one half of the class either speaking or clapping the ostinato while the other half either speaks or claps the lyrics (i. e., one half will be speaking while the other half claps).

(Items I - K are concerned with duration, notation, and meter. If the class is already familiar with these concepts they may be omitted. However, the teacher should be familiar with the procedures outlined in I - K as they also explain the manner by which the lyrics are to be diagrammed by the students).

I. Explain the concept of duration (long/short/same) and have the students determine which syllables or words contained in the above lyrics are longer, shorter, or the same in duration. This may be diagrammed as follows:

for long - _____ (with dotted rhythm) _____

for short - —

Example 1 would be diagrammed as follows: (all are the same)

_____ _____ _____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____ _____ _____

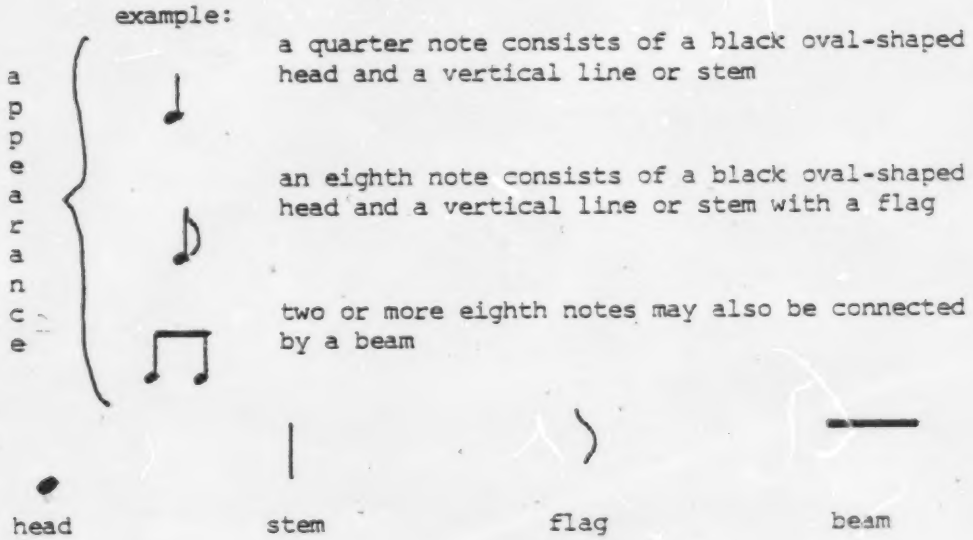
_____ _____ _____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____ _____ _____

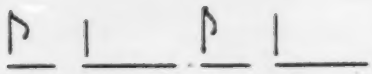
J. A further diagram of the rhythms that have been used thus far would be to include a vertical line (|, representing a quarter note) for those words or syllables of long duration. For those words or syllables of short duration use a vertical line with either a flag or two vertical lines connected by a beam (♪, ♫, representing eighth notes)

Rhythmic diagram of example 2:

At this point it will be necessary to explain the differences between quarter notes and eighth notes with respect to both appearance and duration (include the corresponding rests).


example:
appearance
a quarter note consists of a black oval-shaped head and a vertical line or stem
an eighth note consists of a black oval-shaped head and a vertical line or stem with a flag
two or more eighth notes may also be connected by a beam
head
stem
flag
beam

duration

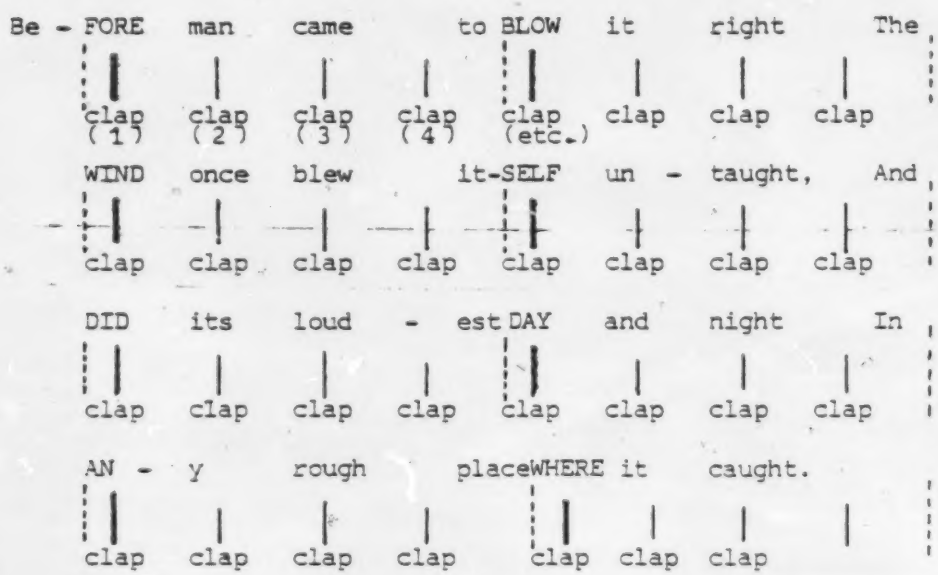


Have the students determine which notes are longer in duration and to what extent (quarter notes, twice as long as eighth notes).
By positioning the vertical lines over the horizontal lines as shown above, the students should be able to recognize the subsequent duration of each note.

K. Briefly discuss meter only to the extent of beats, beats per measure, and measure.
Using Example 3, have the students locate the strong beats while speaking the lyrics:

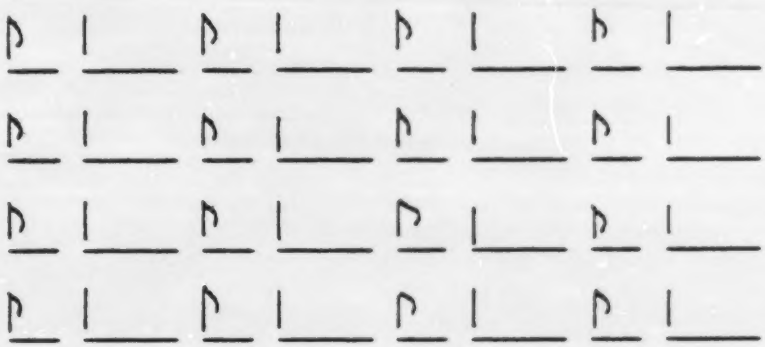
BeFORE man came to BLOW it right
The WIND once blew itSELF untaught,
And DID its loudest DAY and night
In ANy rough place WHERE it caught!

Now have the students clap (quarter note values only) while the teacher speaks (exaggerating the strong beats) the lyrics. Have the students count the number of claps between strong beats (4). Explain the pertinence of strong beats with regard to measure (in this case beat one being the strong beat). Explain that the first beat of a measure is usually the strong beat and that a measure is simply a rhythmic structure used to separate these strong beats with the aid of bar lines.
Have the students locate and write in the bar lines. How many beats (claps) are situated between bar lines? (4) Therefore, how many beats are there in each of the following measures? (4)


Be - FORE man came to BLOW it right The
clap clap clap clap clap clap clap clap
(1) (2) (3) (4) (etc.)
WIND once blew it-SELF un - taught, And
clap clap clap clap clap clap clap clap
DID its loud - est DAY and night In
clap clap clap clap clap clap clap clap
AN - y rough place WHERE it caught.
clap clap clap clap clap clap clap

(The bar lines are shown here as dotted lines simply for clarity).

L. Using the procedure outlined in I - K have the students diagram the rhythms that have been used thus far in class. (The rhythms from Example 2 have been used here). The students should maintain a record of these.



Assignment:

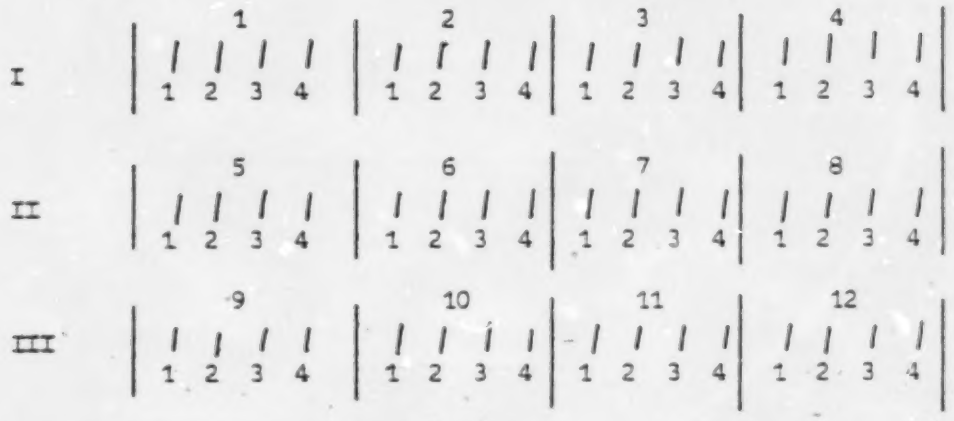
Have the students find (preferably write their own) lyrics for use in class following the procedures outlined in items A - H, and L. Depending upon class size, allow each student the opportunity to 'lead' the class using the lyrics they have found or written. (Patience and guidance will be necessary at this point until the inhibiting factor of timidity is overcome).

Section II:

A. Explain the metric structure of the 12-bar blues form.

The 12-bar blues form consists of 12 measures, each containing 4 beats. It is subsequently divided into 3 equal sections consisting of 4 measures each. The entire 12 measures may be repeated as often as desired.

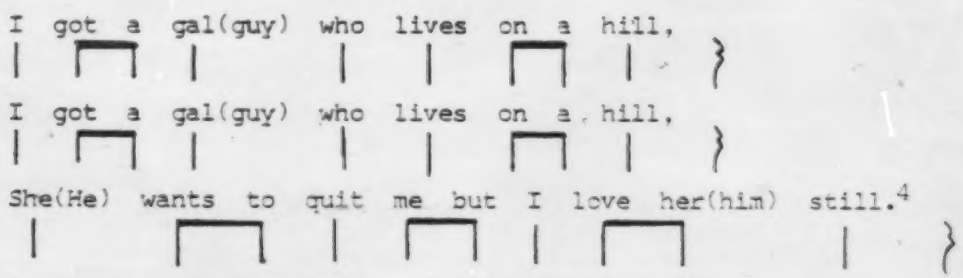
example:



(By this time the students should be familiar with the procedures outlined in A - H, and L in Section I. Therefore in Section II, the teacher needs to determine whether or not each step should be taken separately or to what extent they may be combined).

B. Demonstrate by speaking, lyrics that would be useable with the 12-bar blues form (other lyrics may be found in Appendix A). (This should be done following the same procedures that were outlined in Section I items A - H, and L).

teacher speaks the lyrics while students listen:



2. teacher speaks the lyrics one-line-at-a-time and the students echo each line

3. teacher speaks the lyrics this time with the addition of clapping while the students listen

4. still clapping the rhythm, repeat the lyrics one-line-at-a-time while the students echo each line

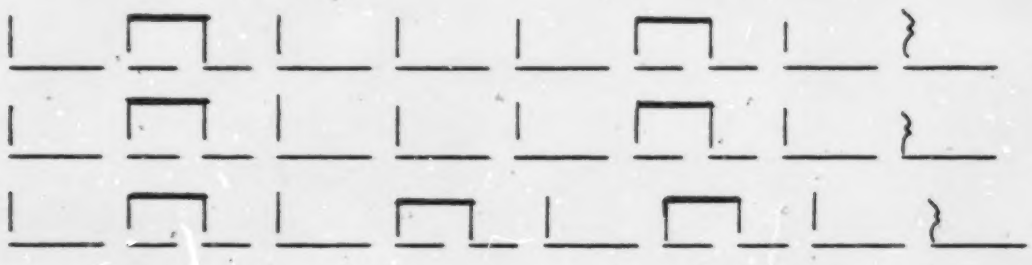
5. omitting the lyrics, clap the rhythm for the entire verse

6. derive rhythmic ostinato (as outlined in Section I items G and H)

examples:

I got a
lives on a
She(He) wants to quit me

7. diagram rhythms (as outlined in Section I item L)



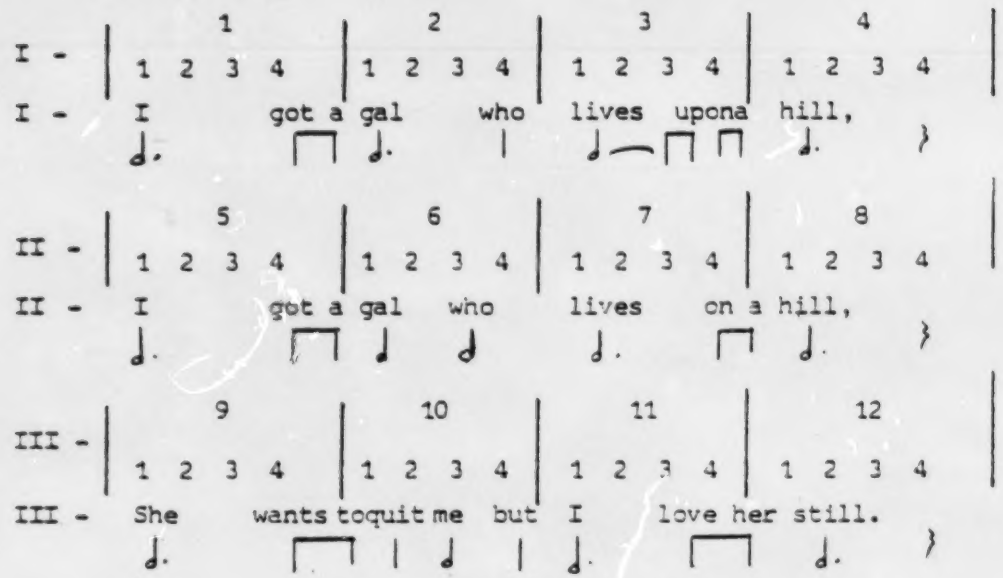
8. using the same lyrics, vary the rhythm and repeat procedures 1 through 7 above

C. Explain that the lyrics useable with the 12-bar blues consist of 3 equal sections (as does the metric structure of the 12-bar blues itself). The first two lines are usually the same (sometimes with slight variations), followed by a third line that is different (completing the thought).

I I got a gal(guy) who lives on a hill,

II I got a gal(guy) who lives on a hill,

III She(He) wants to quit me but I love her(him) still.

D. Now combine the lyrics with a diagram of the 12-bar blues.

I -
1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |
I got a gal who lives upona hill,
II -
5 6 7 8
1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |
II - I got a gal who lives on a hill,
III -
9 10 11 12
1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |
III - She wants toquit me but I love her still.

E. Have the students create their own lyrics for use in class following the procedures outlined in items A - C of Section II. Once again allow each student the opportunity to 'lead' the class. (Have the students write an additional set of lyrics to be turned in; these lyrics will be used in the evaluation section of this program—see Appendix D).

F. Explain "scat" singing

Scat singing is a free improvised solo with the voice in the same manner as the instrumentalist improvises a solo on his instrument. The vocal sounds that are made are of free choice and expression by the singer and often imitates the sounds that an instrument would make if the solo were being played on a horn.[5]

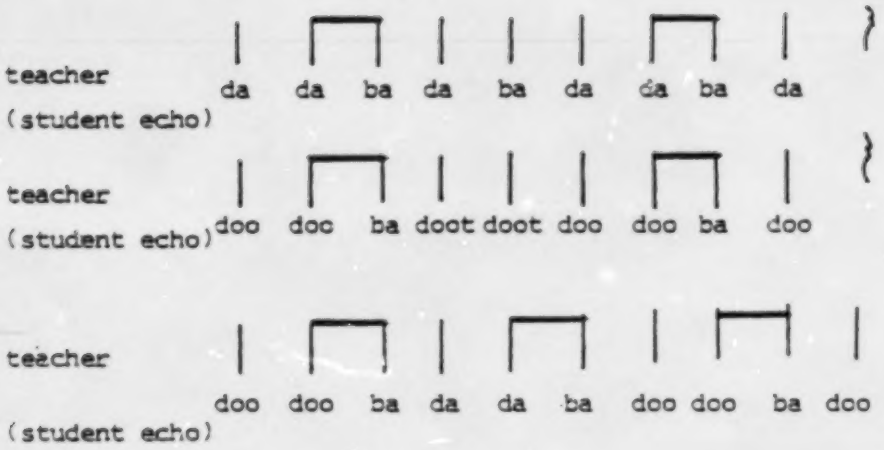
In order to sing scat, the vocalist uses nonsense syllables. Nonsense syllables are exactly as the term implies - nonsense. Specifically they have no coherent meaning when taken out of the musical phrase.

examples:

ba, da, doo, bop, dot, dwee,

dut'n', doot, shoo, etc.

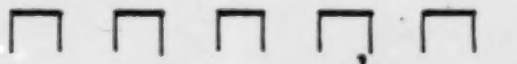
G. Demonstrate the use of nonsense syllables by speaking them in association with some of the rhythms that have been used in class.


teacher
da da ba da ba da da ba da
(student echo)
teacher
doo doo ba doot doot doo doo ba doo
(student echo)
teacher
doo doo ba da da ba doo doo ba doo
(student echo)

H. Using some of the rhythms that have been diagrammed in class, have the students improvise their choice of syllables. Give each student the chance to do this in class.

I. Derive a rhythmic ostinato from a rhythm that has been diagrammed in class. Have the class perform the ostinato while one student improvises both the rhythm and the syllables. Give each student the chance to do this using a different ostinato for each student. (The ostinatos should be derived from the lyrics that each student brought to class, and the ostinato over which the student is improvising should be from the lyrics that he/she has contributed).
If possible, record this session and later diagram the improvised rhythms. In many cases they will be rather sophisticated.

J. Demonstrate "swing" rhythms as a mechanical device, by sounding a succession of eighth notes all played equally.



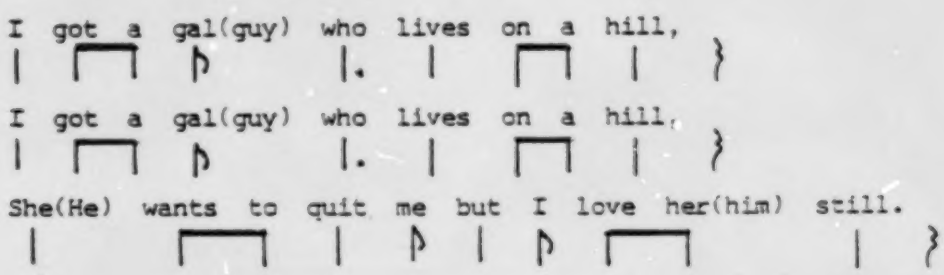
Now play the same eighth notes as (explaining that this is referred to as "swing". Notice that the first eighth note in each duplet is longer in duration than the second. BE CAREFUL THAT THEY ARE <u>NOT</u> SOUNDED AS).

K. Have the students improvise as outlined in item I above using "swing".

L. Explain "syncopation"

Any deliberate disturbance of the normal pulse, accent, and rhythm; the shifting of the accent to the normally weak beats of the measure.[6]

M. Demonstrate syncopation by having the class clap beats 1, 2, 3, and 4 while the teacher speaks the following rhythm:



Repeat the lyrics above one-line-at-a-time and have the students echo (still clapping beats 1, 2, 3, and 4). Once completed have the students determine where the syncopation occurs (who, who, and but).

N. As outlined in item I above, have the students improvise (using their respective lyrics) while the rest of the class provides an ostinato derived from the lyrics (this may be clapped or spoken). The student's improvisation should be done using swing rhythm and with at least three syncopated patterns (one per line). Once the student has improvised using the lyrics, that same student should immediately improvise in the same manner using nonsense syllables. (At this point there should be no break between the improvisation using the lyrics, and the repetition using the nonsense syllables). If possible record these and have the students diagram the rhythms after everyone has had the opportunity to participate.

PITCH (Melodic Improvisation)

Objectives:

1. The student should be able to distinguish (and sing) the pitches of the
   a. pentatonic scale
   b. major scale
   c. blues scale
2. The student should be able to use the pentatonic scale in creating a melody (chant)
   a. using lyrics
   b. using nonsense syllables
3. The student's fear of performing with and in front of a group of his/her peers should be continually dissolving.

PITCH (MELODIC IMPROVISATION)

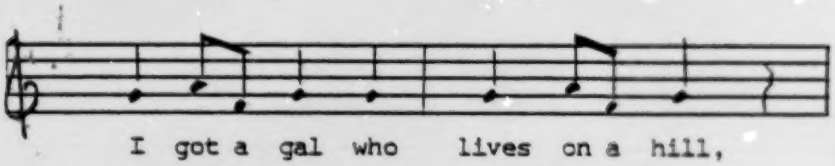
Section I: Pentatonic Scale

(Use the lyrics and diagrammed rhythms from the preceeding sections)

A. Demonstrate a melody by singing a chant utilizing the pentatonic scale. Have the students echo each line.

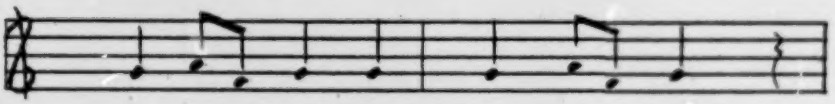
example:

teacher:



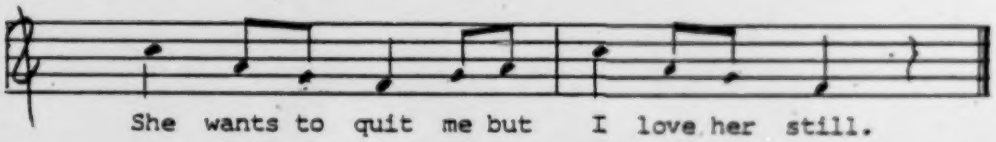
student echo

teacher



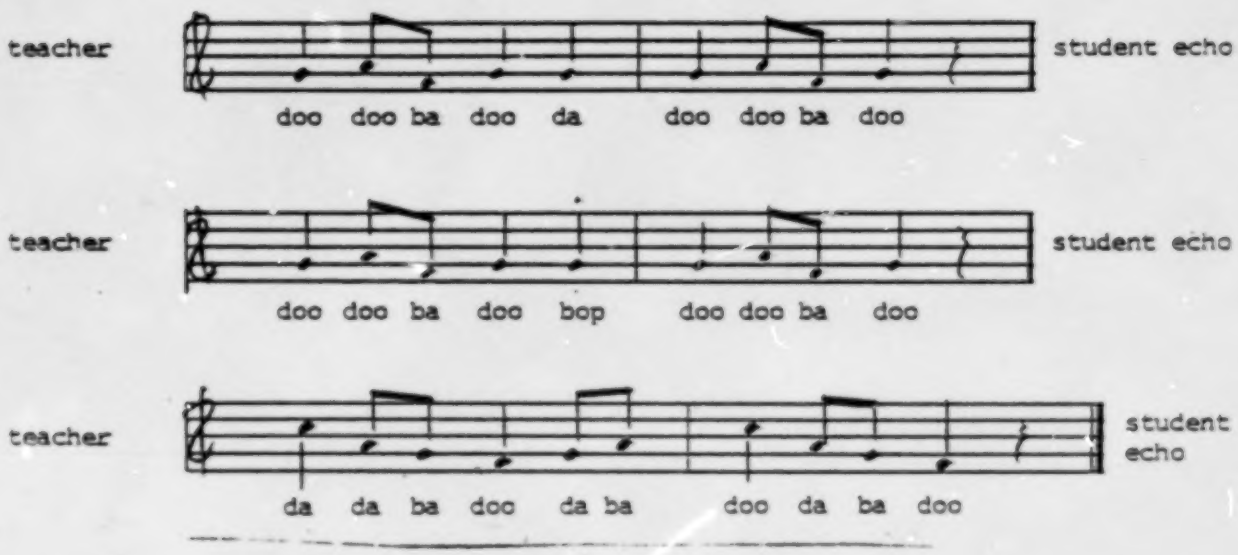
student echo

teacher



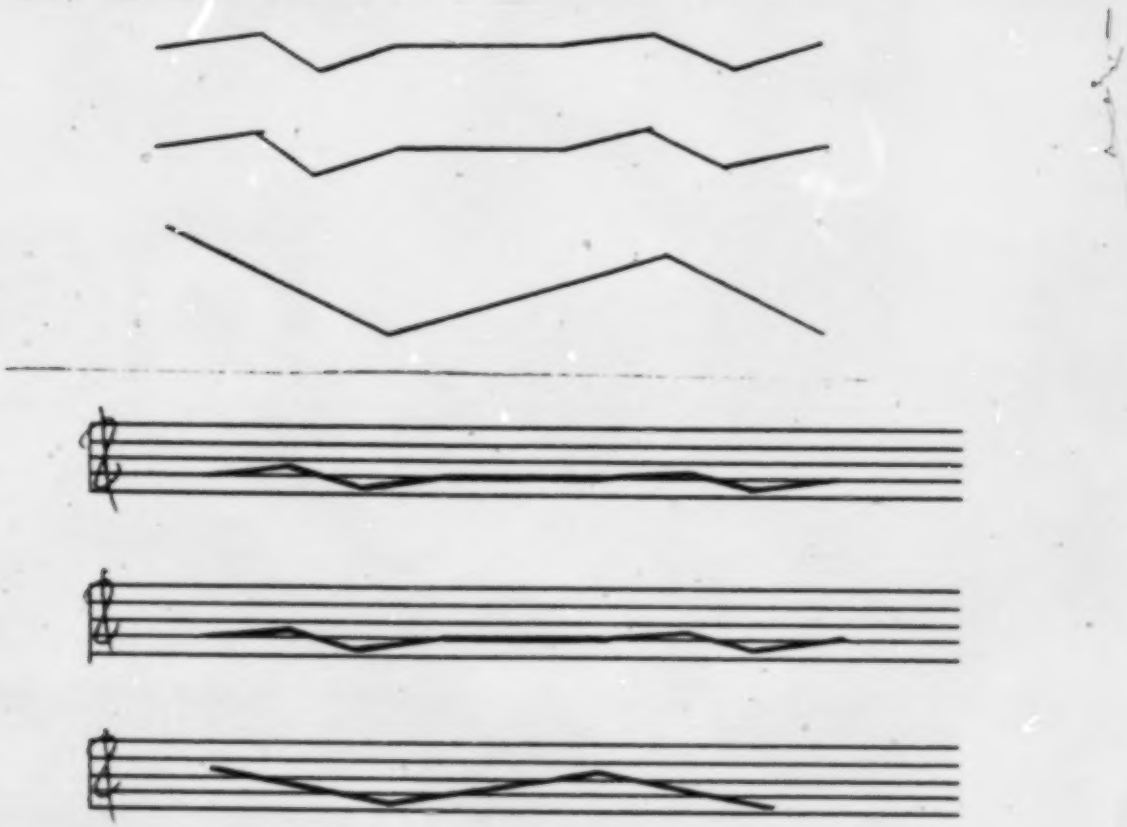
student echo

B. Repeat the melody using nonsense syllables. Have the students echo each line.

example:

teacher
doo doo ba doo da doo doo ba doo
student echo
teacher
doo doo ba doo bop doo doo ba doo
student echo
teacher
da da ba doo da ba doo da ba doo
student echo

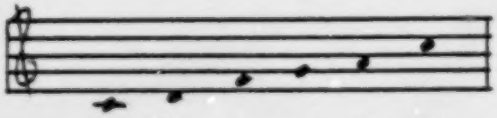
C. Linearly diagram the melody and then write it on the staff.

example:



Explain that (for our purposes) pitch is concerned with highness and lowness. Using the diagrammed melody (such as the one illustrated in item C) point out the places where the melody rises and falls. Sing the melody again (using the lyrics) while the students follow the diagram.

D. Sing the pentatonic scale using any syllable desired (or solfege) and have the students echo. Practice this scale until the students are familiar with it.



la la la la la la

Explain that the chants they (the students) sang when they were much younger were based on the pentatonic scale. Have the students sing some of the chants they can remember.

example:

"Ring-around-the-Rosy"
"Rain, Rain Go Away"

Assignment:

Have the students write a melody (chant) for the lyrics they have written to be used with the 12-bar blues.

E. Have the students perform the melodies that they have written following the procedures outlined in items A - C. Use "swing" rhythm. Have the students derive an ostinato (both rhythmic and melodic) from the melody that the student has just performed. Have half of the class sing the ostinato while the other half performs the melody. The examples below illustrate some of the ostinatos that may be derived from the melody shown in item A.

example 1: example 2:

I got a I got a (etc.) lives on a hill, lives on a hill, (etc.)

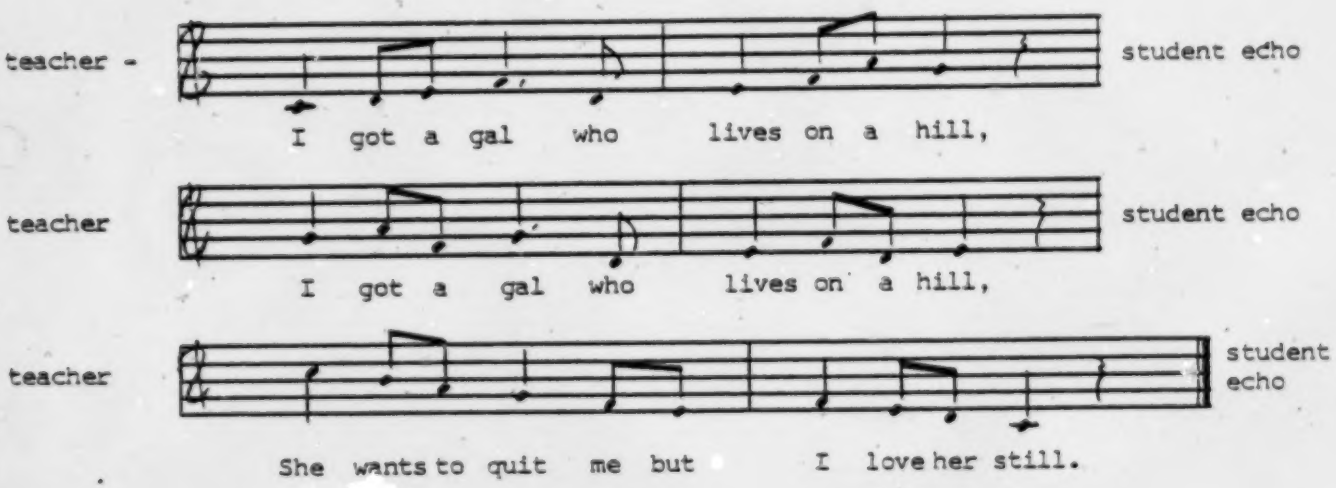
F. While the class performs the ostinato, have the student that wrote the melody improvise another melody using the same lyrics (remember to immediately repeat with the improvising student using nonsense syllables - see RHYTHMIC IMPROVISATION, Section II, item N). Encourage the improvising student to use as much syncopation as desired. Depending upon class size, each student should be afforded the opportunity to do this.

Section II: Major Scale

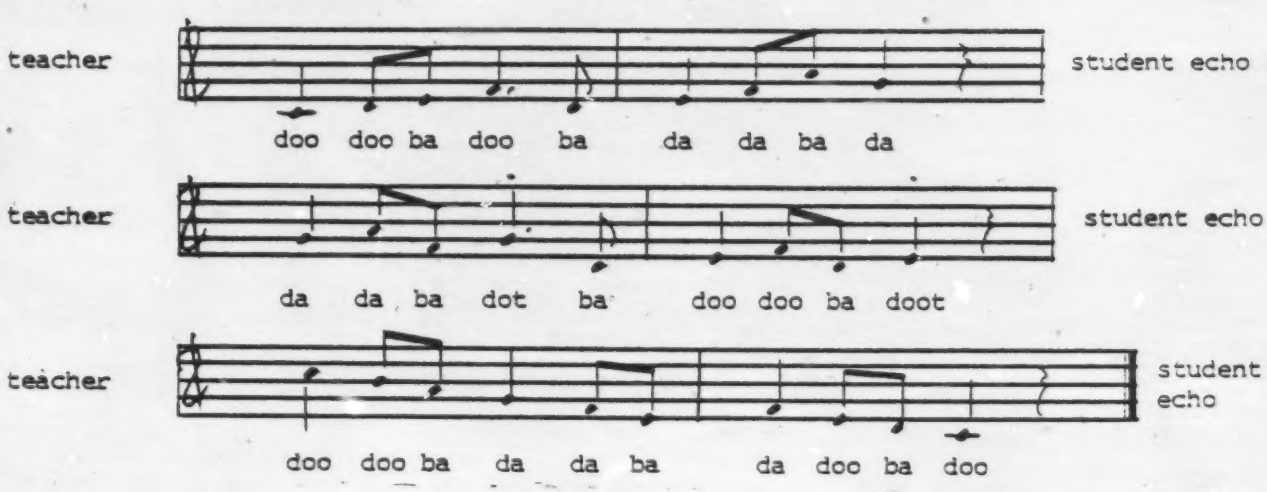
(With only a few exceptions, this section will follow the same procedures outlined in the preceeding section, using the major scale.)

A. Sing a melody utilizing the major scale. Have the students echo each line.

example:

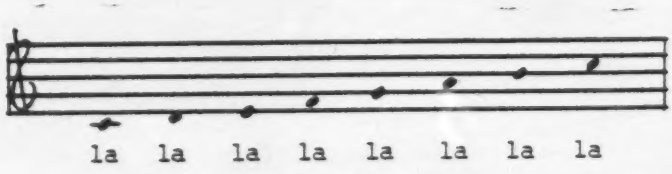

teacher -
student echo
I got a gal who lives on a hill,
teacher
student echo
I got a gal who lives on a hill,
teacher
student echo
She wants to quit me but I love her still.

B. Repeat the melody using nonsense syllables. Have the students echo each line.

example:

C. Linearly diagram the melody and then write it on the staff. See examples in item C of section I.

Sing the melody again (using the lyrics) while the students follow the diagram.

D. Sing the major scale using any syllable desired (or solfege) and have the students echo. Practice this scale until the students are familiar with it.

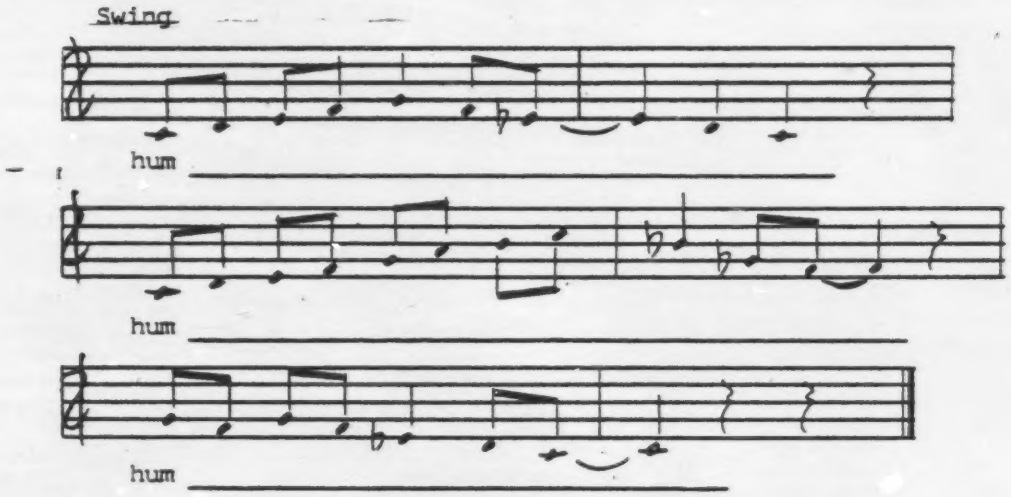


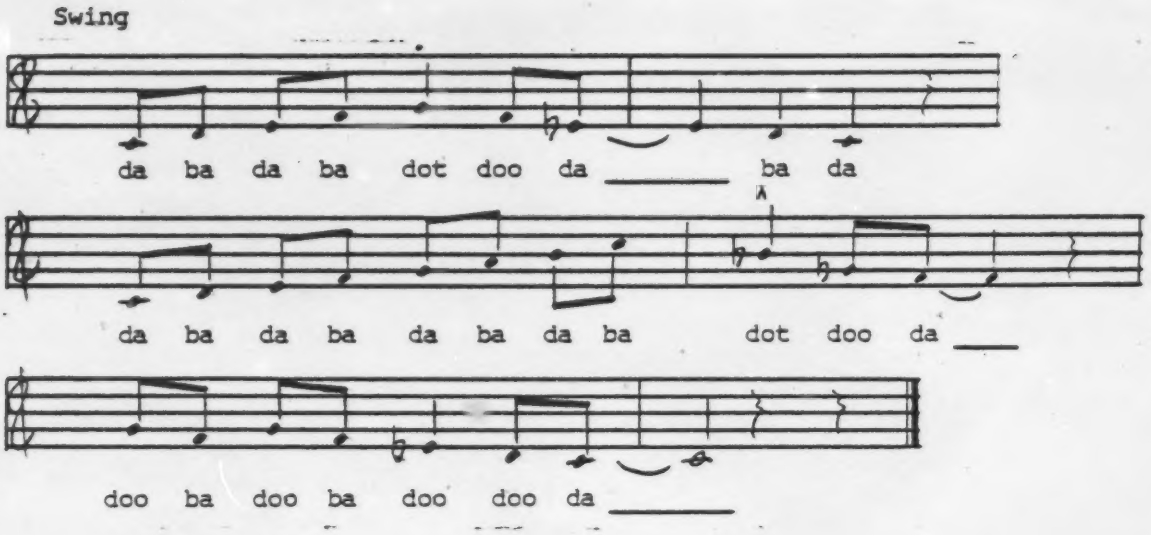
E. Have the students diagram numerous, preferably familiar, melodies. If desired, have the students bring records to class for this purpose. Include as many styles as possible (<u>not just</u> hymns, or folk/popular music, classical music, etc.).

Section III: "Blue" Notes

(Follow the procedures outlined in items A - D of the preceeding sections, introducing "blue" notes).

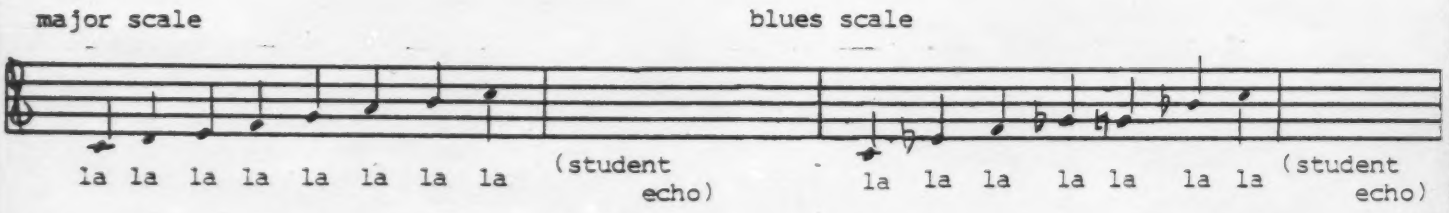
A. Explain that "blue" notes are notes that are purposefully sung slightly under-pitch. Demonstrate "blue" notes by singing (or improvising) a melody in which blue notes are used. Have the students mark (check) the number of times they hear a "blue" note being sung (in the example below: 4 times). Repeat the melody and have the students echo each line.

example: (if using the example provided, explain that one of the most effective devices for singing-the-blues is the simple hum, when used sparingly).

B. Repeat the melody using nonsense syllables. Have the students echo each line.

example:

F. Linearly diagram the melody and then write it on the staff. See examples in item C of section I.

Sing the melody again while the students follow the diagram.

G. Sing the major scale and have the students echo, followed immediately by the "blues" scale with the students again echoing. The students should practice the "blues" scale until they are familiar with it.



HARMONY (and Jazz Improvisation)

Objectives:

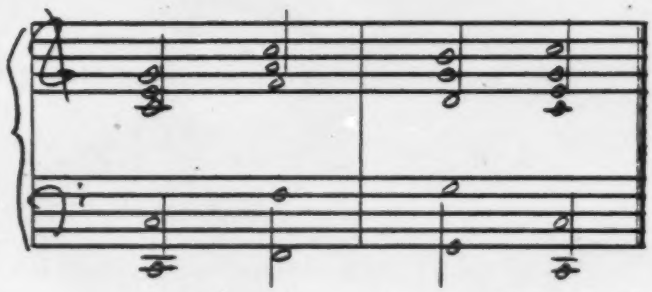
1. The student should be able to distinguish harmonic progression.
2. The student should be able to improvise a melodic solo to a 12-bar blues progression
   a. using lyrics
   b. using nonsense syllables.
3. The student should understand the use of the voice as an instrument in conveying a purely musical thought as opposed to conveying concepts dictated by text.
4. The student will have been provided the opportunity to successfully participate and experience improvisation.

HARMONY

Section I:

A. Explain that reading musical notation is not necessary in order to hear harmonic changes. This is because we have heard so much music using the same harmonic structure that we have become "attuned" to harmonic progression (chord changes) usually without consciously hearing the chord changes.
Demonstrate harmonic progression by playing simple chords while the class hums the fundamental pitch of each chord (this should be done by telling the class to hum the pitch that they hear as the strongest. In order to insure that they hum the correct pitch, add a bass line that sounds only the root of each chord).

example: (in the example shown the students should invariably hum in unison, or perfect octaves, C, F, G, C)

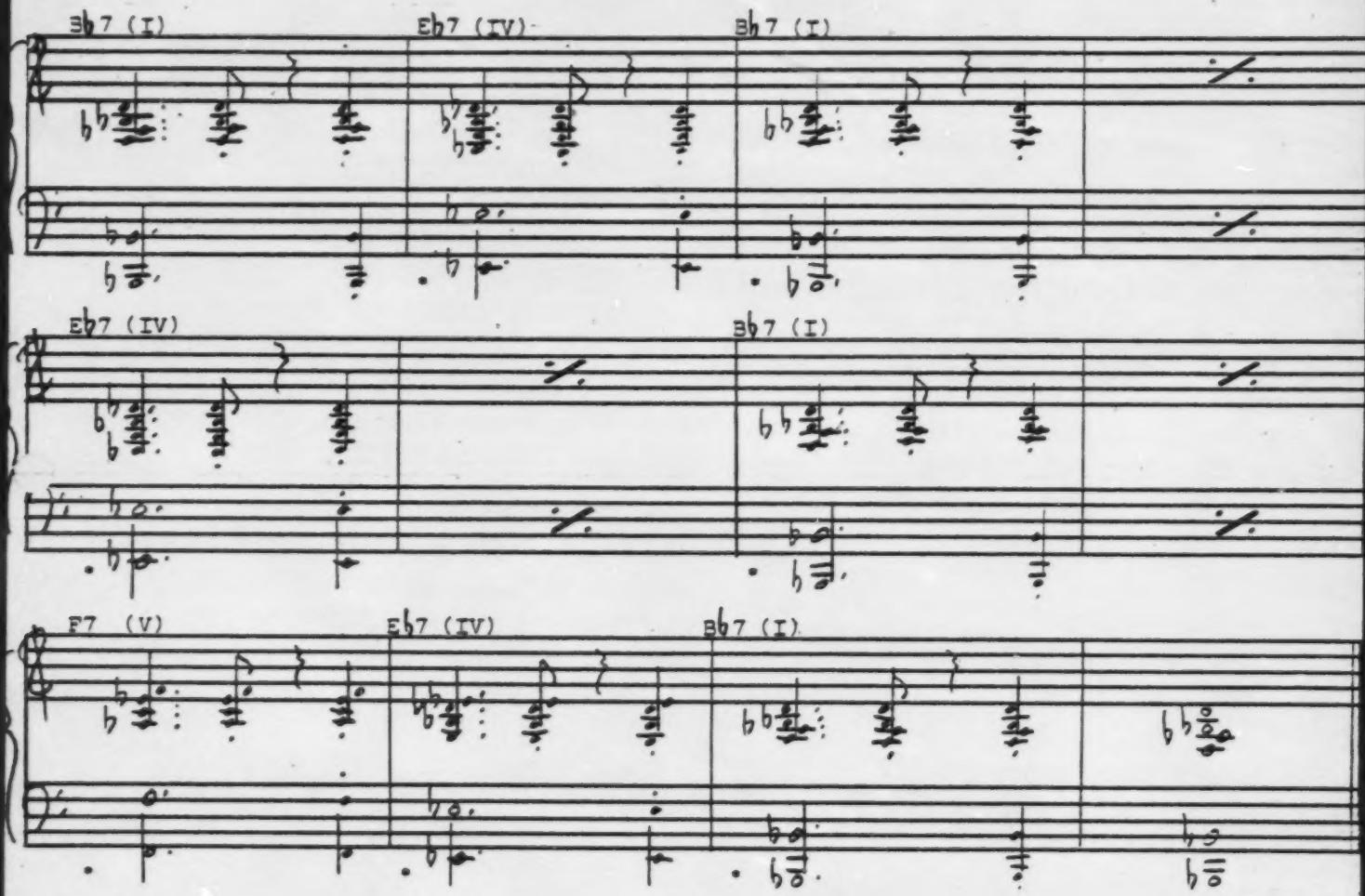


B. Further demonstrate harmonic progression by playing numerous hymns, folk tunes, popular tunes, etc. If desired, have the students bring some of their own recordings to be used in class.
Have the students mark (check) each time the harmony changes. Play the song again and have the students hum the fundamental pitch (this may prove to be somewhat of a challenge as the students will undoubtedly be all too familiar with the melody itself and will subsequently try to hum the melody in place of the fundamental pitch; however the class should not be allowed to progress beyond this point before they are able to hum the fundamental pitches of the chords they hear).

Section II:

A. Play a 12-bar blues progression and have the students mark (check) each time they hear the harmony change.

example: (other 12-bar blues progressions may be found in Appendix B)

"B-flat BLUES"

(• indicates harmonic changes)

NOTE: The above progression (as well as those in Appendix B):

$I^7 - IV^7 - I^7 - I^7$

$IV^7 - IV^7 - I^7 - I^7$

$V^7 - IV^7 - I^7 - I^7$

may be used in any key.

B. Play the 12-bar blues progression again and have the students hum (using whole notes - explain that they should continue to sound each pitch until they hear the chord change, at which time they should sound the new pitch) the fundamental pitch of each chord.
Repeat this procedure using two or three different keys.

C. Play the first chord of the 12-bar blues progression and have the students find (hum) the third of the chord. Once this has been found, play the entire 12-bar blues progression again and have the students hum the third of each chord (again using whole notes).
Repeat this procedure using the fifth of the chord.

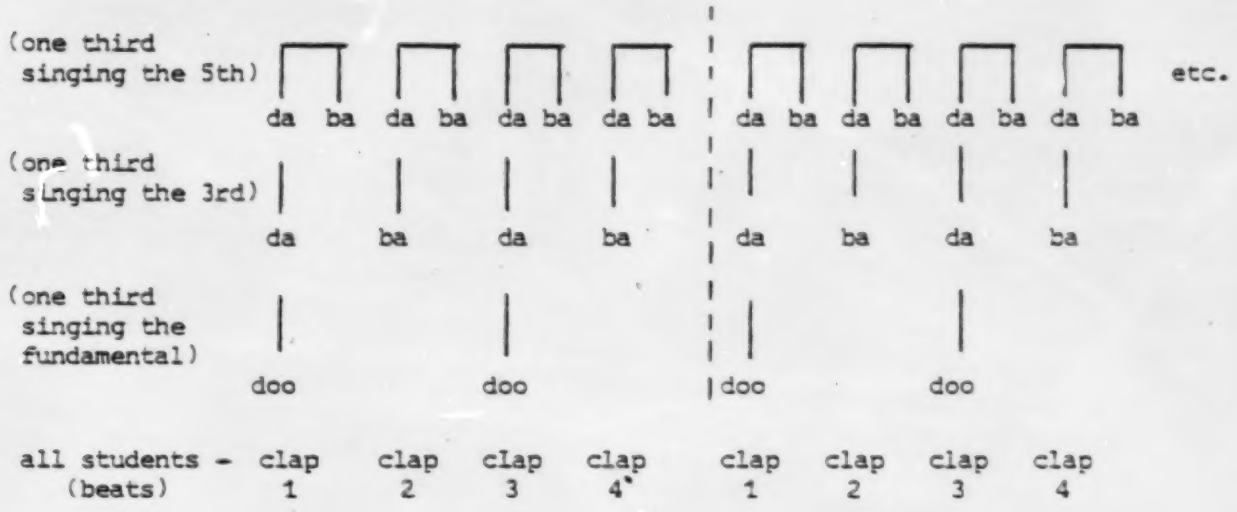
D. Diagram the 12-bar blues progression (as was done in item A, section II under RHYTHMIC IMPROVISATION) with the addition of chord symbols (B♭7, E♭7, etc., or if desired I^7, IV^7, etc.) This is done simply to show the students at which points the harmonies change. Unless the students so desire, it is not necessary to explain the theory behind harmonic progression as we are more concerned with the aural aspect at this point.

example:

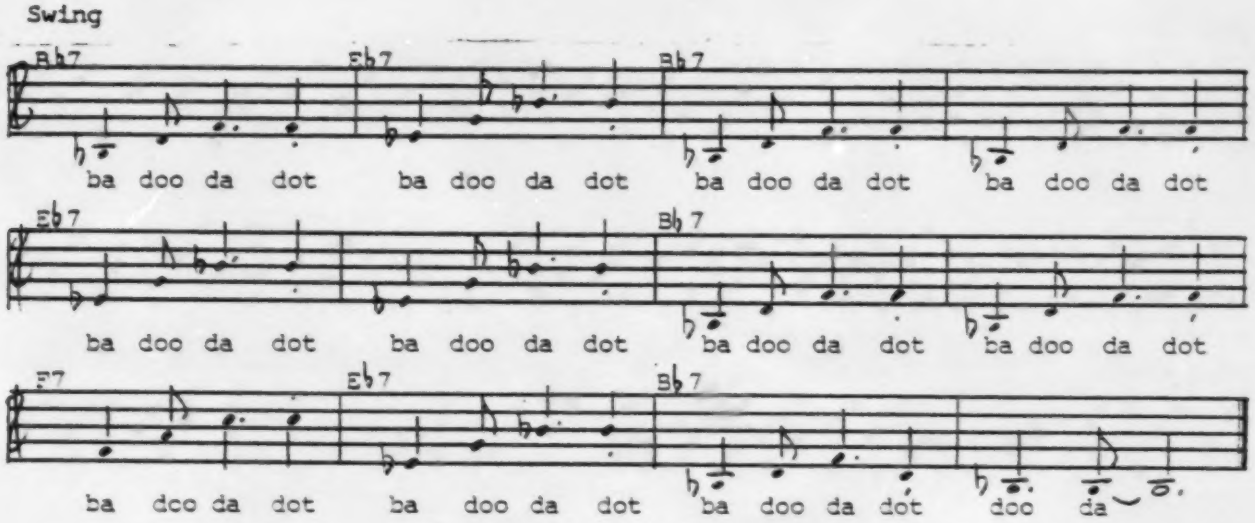
Play the 12-bar blues progression again while the students follow the diagram while clapping four beats per measure.

E. Divide the class into thirds. Play the 12-bar blues progression again and have the students clap four beats per measure while one third of the class sings (half notes) "doo" on the fundamental pitch. Have another third sing (quarter notes) "da ba" on the third of the chord. The remaining third should sing (eighth notes) "da ba da ba" on the fifth of the chord (see the example below).
Repeat this procedure until each third of the class has had the opportunity to perform each of the scale degrees (i. e., tonic, 3rd, and 5th).

example:


(one third singing the 5th)
da ba da ba da ba da ba | da ba da ba da ba da ba
etc.
(one third singing the 3rd)
da ba da ba | da ba da ba
(one third singing the fundamental)
doo doo | doo doo
all students - (beats)
clap 1 clap 2 clap 3 clap 4 | clap 1 clap 2 clap 3 clap 4

F. With the class singing in unison or octaves, play the 12-bar blues progression while the class sings the fundamental, third, and fifth of each chord.

example:

Swing
B♭7 E♭7 B♭7
ba doo da dot ba doo da dot ba doo da dot ba doo da dot
E♭7 B♭7
ba doo da dot ba doo da dot ba doo da dot ba doo da dot
F7 E♭7 B♭7
ba doo da dot ba doo da dot ba doo da dot doo da

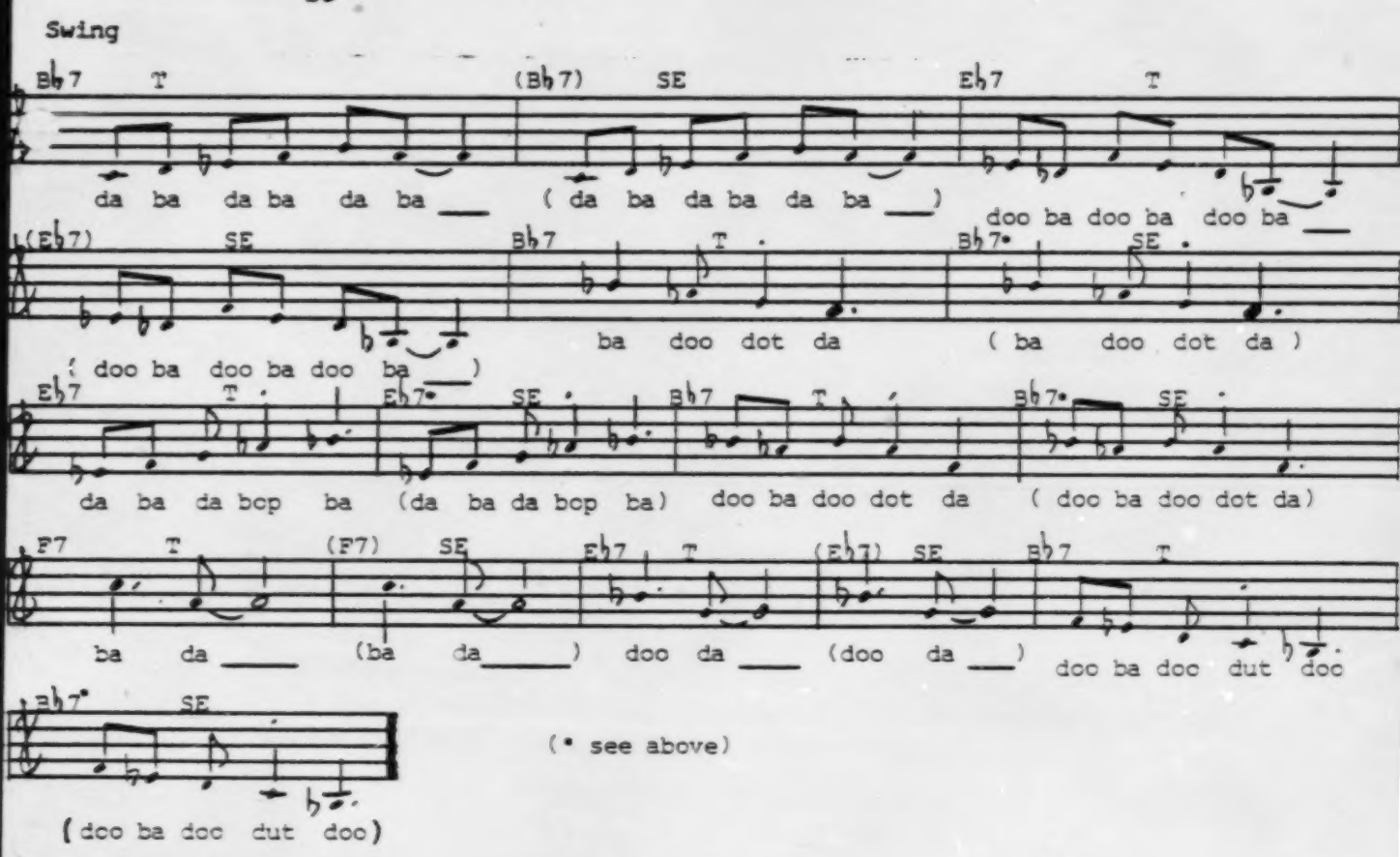
G. While playing the 12-bar blues progression, sing a short improvised motif (one measure in length) and have the students echo (this will necessitate the repetition of <u>some</u> of the measures in the progression).

example: (measures that will have to be added are enclosed within parenthesis) T = teacher, SE = student echo

a.

I^7	(I^7)	IV^7	(IV^7)	I^7	I^{7*}
T	SE	T	SE	T	SE
IV^7	IV^{7*}	I^7	I^{7*}		
T	SE	T	SE		
V^7	(V^7)	IV^7	(IV^7)	I^7	I^{7*}
T	SE	T	SE	T	SE

(* indicates those chords that occur naturally within the progression, therefore adding a measure at these points for the student's echo is not necessary)

b.

(* see above)

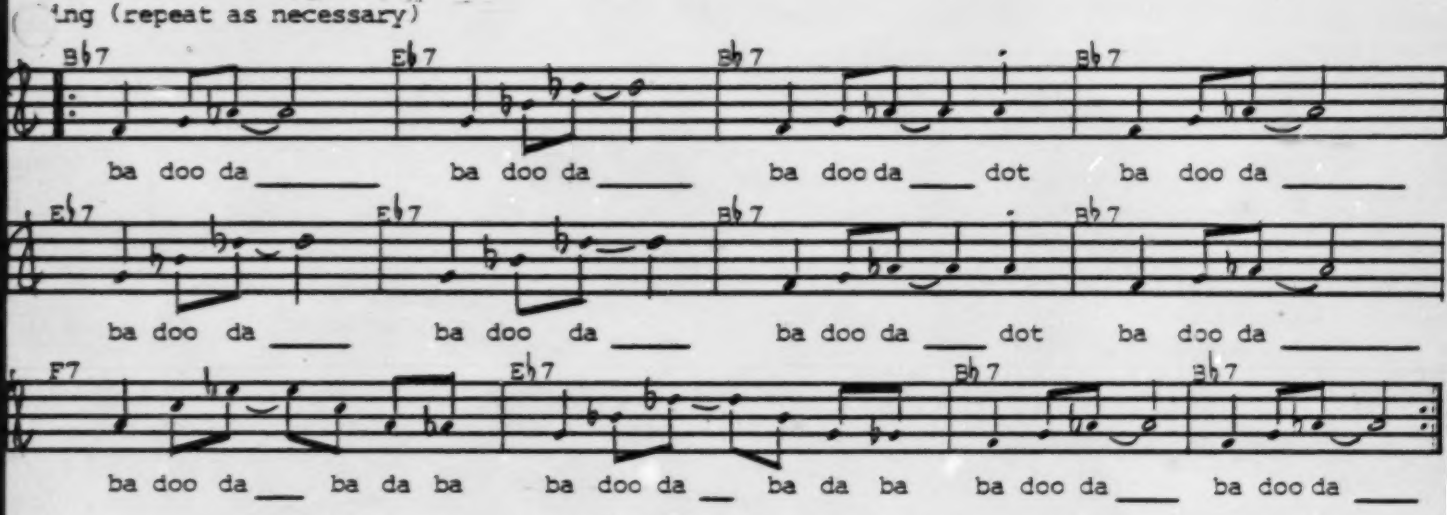
Section III:

A. Review the "blues" scale (see item G, section III, under PITCH). Sing both the major and blues scales in a variety of keys.

B. By this time, the students should be ready to try their hand at improvising. Once again play the 12-bar blues progression and have the students listen for the chord changes.
While playing the 12-bar blues progression, have the students (volunteers first) improvise a simple melody using lyrics. After all of the students have had the opportunity to improvise using lyrics, have each student improvise another simple melody (in a different key) using nonsense syllables.

C. After all of the students have had the opportunity to improvise using both lyrics and nonsense syllables, have the class create a vocal background to be sung while volunteers improvise (the vocal background will serve in place of ostinatos and they should be useable with any key).

example: (the vocal background below should be sung in unison or octaves, they should also be sung soft enough so that the soloist can be heard as he/she improvises)



D. Play recordings of jazz artists (a list of suggested listening may be found in Appendix C). Have the students listen for, and to, improvised passages and harmonic progression. (In all probability, the students will want to try again, emulating much of what they heard on the recordings, therefore time should be allocated to an improvisational session following the playing of these recordings.)

E. If one is available, try to schedule a rhythm section (check with the school's band organization) to join the class for a "jam session". If this is not possible (due to class conflicts), record the rhythm section (varying tempos and keys) and play this during class. The addition of the sound of the rhythm section will also add to the desire of the students to improvise with that sound.

F. "Jam".

APPENDIX A:

THE AIM WAS SONG[7]

Before man came to blow it right
The wind once blew itself untaught,
And did its loudest day and night
In any rough place where it caught.

Man came to tell it what was wrong:
It hadn't found the place to blow;
It blew too hard—the aim was song.
And listen—how it ought to go!

He took a little in his mouth,
And held it long enough for north
To be converted into south,
And then by measure blew it forth.

By measure. It was word and note,
The wind the wind had meant to be—
A little through the lips and throat.
The aim was song—the wind could see.

Robert Frost

Lyrics That Are Suitable For Use With The 12-Bar Blues[8]

Four o'clock in the mornin' I'm sittin' here waitin' for you,
Four o'clock in the mornin' I'm sittin' here waitin' for you,
You say you're goin' dancin' but the dance hall closes at two.

In the evenin' when the sun goes down,
I say in the evenin' when the sun goes down,
You know I get so lonesome when my baby ain't around.

I'm standin' on the corner between 35th and Main,
I'm standin' on the corner between 35th and Main,
If anyone sees my baby I want you to call her name.

Love is just a proposition people, its a game of give and take,
I say love is just a proposition people, a game of give and take,
But my man/woman took all I gave him/her, love's proposition's just a fake.

Last night I was layin', thinkin' by myself,
Last night I was layin' here thinkin' by myself,
All I know is my baby's put me on the shelf.

Buzz me baby, I'll be waitin' for your call,
I say buzz me baby and I'll be waitin' for your call,
If you forget the number, come on over, you don't have to call.

She's got eyes like diamonds, teeth shine like Fort Knox gold,
She's got eyes like diamonds, teeth that shine like Fort Knox gold,
Everytime she kisses me she satisfies my mellow soul.

ALTERNATE CHORD PROGRESSIONS TO THE BLUES[9]

	1	2	3	4	5 •	6	7	8	9	10	11	12
a)	IM7	IV7	IM7	I7	IV7	IV7	IM7	IM7	V7	V7	IM7	IM7
b)	IM7	IV7	IM7	Vm7 I7	IV7	#IV°7	IM7	VI7	IIm7	V7	IM7	IM7
c)	IM7	IV7	IM7	Vm7 I7	IVM7	IVm7	IIIm7	VI7	IIm7	V7	IM7	IM7
d)	IM7	IIm7 #II°7	IIIm7	Vm7 I7	IVM7	IVm7 ♭VII7	IIIm7	♭IIIm7	IIm7	V7	IM7	IM7
e)	IM7	VII♯7 III7	VIm7 II7	Vm7 I7	IVM7	IVm7 ♭VII7	♭IIIM7	♭IIIm7 ♭VI7	IIm7	V7	IM7	IM7
f)	IM7	IV7	IM7	♭IIm7 ♭V7	IVM7	♭Vm7 VII7	IIIm7	VI7	IIm7 V7	♭VIm7 ♭II7	IM7	IM7
g)	♭II7 ♭V7	VII7 III7	VI7 II7	V7 I7	IV7	#IV°7	IIIm7	♭IIIM7	♭VIM7	♭IIM7	IM7	IM7
h)	Im6	II♯7 V+5 7	Im6	I7	IVm6	IVm6	Im6	Im6	II♯7	V+5 7	Im6	Im6
i)	Im6	II♯7 V+5 7	Im	V♯7 I7	IV7	#VI°7	Im6	♭IIIm7 ♭VI7	II♯7	V+5 7	Im6	Im6

• In all blues progressions (12-bar), measure 5 (the beginning of the second section) will always begin with some variety of the IV chord.

APPENDIX C: Discography (albums)

If you are having difficulty locating a certain song (that may not be listed here, as this is an abbreviated listing), your dealer has a master catalog from which he/she should be able to locate the song for which you are looking. He/she should also be able to tell you what album contains the song as well as the number (and names) of the different artists that have recorded the song.

GEORGE BENSON

Bad Benson, CTI 6045
Benson & Farrell, CTI 6069
Benson Burner, Columbia CG-33569 (2)
Cookbook, Columbia CS-9413
Beyond the Blue Horizon CTI 6009
Blue Benson, Polydor I-6084
Body Talk, CTI 6033
Breezin', Warner Bros. 2919
Good King Bad, CTI 6062
It's Uptown, Columbia CS-9325
Nadia's Theme, A&M 3412
New Boss Guitar, Prestige 7310
Other Side of Abby Road, A&M 3014
Tell It Like It Is, A&M 3020
White Rabbit, CTI 6015

ART BLAKEY AND THE JAZZ MESSENGERS

A Night at Birdland, Blue Note BLP 1521/22
~~A Night in Tunisia, BLP 4049~~
At the Jazz Corner of the World, BLP 4015/16
Buhaina's Delight, BLP 4014
Free for All, BLP 4170
Holiday for Skins, BLP 4004/5
Indestructible!, BLP 4193
Like Someone in Love, BLP 4245
Moanin', BLP 4003
Mosaic, BLP 4090
Orgy in Rhythm, BLP 1554/55

BETTY CARTER

Finally, Roulette 5000
Inside Betty Carter, United Artist UAS 5639
Now It's My Turn, Roulette SR-5005
Ray Charles w/ Betty Carter, ABC S-385
Round Midnight, Roulette 5001
What a Little Moonlight Can Do, Impulse 9321 (2)

CHICK COREA

The Leprechaun, Polydor 6062

ELLA FITZGERALD

Best Of, Verve V6-8720
Best of Ella, MCA 2-4047 (2)
Billie Holiday & Ella Fitzgerald, MCA 4099 (2)
Brighten the Corner, Capitol ST-2685
Ella, Reprise RS6354
Ella, Vol. 2, BCA 2-4016 (2)
Ella at Duke's Place, Verve V6-4070
Ella & Duke at Cote D'Azur, Verve V6-4072 (2)
Ella Fitzgerald, MGM GAS 130
Ella in Hollywood, Verve V6-4052
Ella Live, Verve V6-8748
Ella & Louie, Verve 2V6-S8811
Ella Loves Cole, Atlantic SD1631
Ella & Oscar, Pablo 2310759
Ella & Pass . . Again, Pablo 2310772
Ella Sings, Chick Swings, Olympic 7119
History Of, Verve V6-S8817 (2)
Memories, Coral 20024
Montreux, Pablo 2310751
Newport Jazz Festival (Live at Carnegie Hall), Columbia PG32557
Porgy & Bess, Verve 2-2507
Things Ain't What They Used To Be, Reprise RS6432
Watch What Happens, BASF 20712
Webb On The Air, Jazz Trio JT-5

ROBERTA FLACK

Chapter Two, Atlantic 1569
First Take, Atlantic SD8230
Killing Me Softly, Atlantic 7271
Quiet Fire, Atlantic SD1594
Roberta Flack & Donny Hathaway, Atlantic SD7216

ARETHA FRANKLIN

All-Time Greatest Hits 1960-1967, Columbia CG 31355 (2)
Amazing Grace, Atlantic 2-906 (2)
Aretha Arrives, Atlantic SD8150
Aretha Now, Atlantic SD 8186
Aretha's Gold, Atlantic SD8227
Aretha's Greatest Hits, Atlantic SD8295
Aretha—Greatest Hits, Atlantic 8295
Best of, Atlantic QD-8305
First 12 Sides, Columbia KC31953
Great Aretha Franklin, Columbia KC-31953
Greatest Hits, Columbia CS9473

ARETHA FRANKLIN (continued)

Greatest Hits Vol. 2, Columbia CS9601
Hey Now Hey, Atlantic 7265
I Never Loved A Man The Way I Love You, Atlantic SD8139
In The Beginning/The World Of, Columbia KG31355 (2)
Lady Soul, Atlantic SD8176
Laughing On The Outside, Columbia CS8879
Let Me In Your Life, Atlantic 7292
Live At Fillmore West, Atlantic SD7205
Once In A Lifetime, Harmony HS11349
Queen of Soul, Harmony HS11274
Soft & Beautiful, Columbia CS9776
Today I Sing The Blues, Columbia CS9956
Unforgetable/Tribute To Dinah Washington, Columbia CS8963
With Everything I Feel In Me, Atlantic 18116
You, Atlantic 18151

SCOTT FREDRICKSON

Vocal Jazz Series, SMP-901

JOHN HENDRICKS

Tell Me The Truth, Arista 4073

BILLIE HOLIDAY

All or Nothing At All, Verve V6-8329
Archetypes, MGM 4948
Billie's Blues, Harmony KH32080
Billie & Ella Fitzgerald, MCA 2-4099 (2)
Live, Trip 5024
Sings, Kent 600
Essential Bille Holiday (Carnegie Hall Concert), Verve 8410
Gallant Lady, Monm-Ev MES 7046
Greatest Hits, Columbia CL2666
Lady Day, Columbia CL637
Lady In Satin, Columbia CS8048
Ladylove, Solid State SS-18040
Lady Sings The Blues, Verve 6-8808
Original Great Recordings, Columbia C32060
Solitude, Verve 6-8074

HELEN HUMES

Helen Humes 1974, Trip 5588
The Talk Of The Town, Columbia PC-33488
Sings, Contemporary S-7571
Songs I Like To Sing, Contemporary S-7582
Swingin With Humes, Contemporary S-7598

AL JARREAU

Live, Warner Bros. 2BZ 3052 (2)

QUINCY JONES

Body Heat, A&M SP 3617

CLEO LAINE

Beautiful Thing, Victor CPLI-5059
Born On Friday, Victor LPLI-5113
Live At Carnegie Hall, Victor LPLI-5051

THE MANHATTAN TRANSFER

Extensions, Atlantic SD19258
The Manhattan Transfer, Atlantic SD18133

CARMEN McRAE

Alive, Mainstream 800 (2)
Bittersweet, Focus 334
Can't Hide Love, Blue Note BN LA 635-G
Carmen, BASF 29562
For Once In My Life, Atlantic SD8143
Great American Songbook, Atlantic SD2904 (2)
Here To Stay, Coral 20018
I Am Music, Blue Note BN LA462-G
In Person, Mainstream MRL 352
Just A Little Lovin', Atlantic SD1568
Live, Mainstream MRL309
Live At The Dug, Catalyst 7904
Sings Billie Holiday Classics, Harmony KH32177
Sounds Of Silence, Atlantic SD8200
Yesterdays, Harmony HS11252

ANITA O'DAY

Anita O'Day, Glendale 6001
Hi Ho Trilus Boot Whip, Bob Thiele: BBM1-0595
Live At Berlin Jazz Festival, MPS 20750
Once Upon A Summertime, Box 442 Hosperio, CA 92345

NINA SIMONE

Emergency Ward, Victor LSP-4757
The Finest Of, Bethlehem BCP-6003
Here Comes The Sun, Victor LSP-4536
It Is Finished, Victor APLI-0241
Little Girl Blue, Bethlehem BCP-6028
Live in Europe, Trip 8020 (2)
Portrait Of, Trip X-9521 (2)
Songs Of The Poets, Victor APLI-1788

MEL TORME

Live At The Maisonette, Atlantic SD-18129
Meltones & Artie Shaw, Everest 324
Velvet Fog, Vocalion 73905

SARAH VAUGHAN

Best Of, Scepter 18029
Count Basie & Sarah Vaughan, Roulette SR42018
Deep Purple, Harmony HS11318
Echoes Of An Era, Roulette RE103 (2)
Feelin' Good, Mainstream MRL379
Golden Hits, Mercury SR60645
In The Land Of Hi Fi, Trip 5523
Live At the London House, Trip 5595
Live In Japan, Mainstream 2401 (2)
More Sarah Vaughan From Japan, Mainstream 419

JOE WILLIAMS

Best Of Count Basie, Verve 6-8596
Best of Joe Williams, Up-Front 161
Count Basie Wings & Joe Williams Sings, Verve 6-8488
Don't Your Plums Look Mellow, BLW 6080
Live, Fantasy 9441
Man Ain't Supposed To Cry, Roulette 42016
Sings, Savoy 12216
Something Old, New, Blue, Solid State 18015
With Thad Jones/Mel Lewis, Solid State 18008
Worth Waiting For, Blue Note 84355

APPENDIX D: Evaluation

Because music is a discipline whereby results (positive or negative) can be witnessed rather quickly, music educators have usually been held accountable for their work. However public education in general has been, to a great extent, impervious to this type of accountability. Only within the last thirty years has public education really faced any close scrutiny by the public it was intended to serve. Of late this public has begun demanding quality production commensurate with capital investment. Subsequently, evaluation has received a renewed impetus in sublimating this "quality-control".

Consequently a plethora of evaluative procedures and criteria have evolved (either newly created or adapted from existing procedures borrowed from other disciplines) including the evaluation of: teachers; instruction; instructional methods (packaged); teacher education; curricular; administration; etc. However, regardless of those involved, the situation, or the method used, the bottom line for any evaluative procedure is simply that of determining effectiveness.

Once this effectiveness has been determined, one of two options will be available. If the evaluative process has determined the level of effectiveness to be inadequate, some type of change should result whereby the desired level of effectiveness may ultimately be achieved (this change, or changes,

may occur at one or more points along the learning continuum*). On-the-other-hand, if the evaluative process has determined that the desired level of effectiveness has indeed been achieved, there may be no subsequent change(s). However, in the latter case, whenever the desired level of effectiveness is achieved, it may become necessary to determine if the desired effectiveness level is sufficient for the population in question.

Although determining effectiveness is the underlying concept of evaluation, the question soon arises as to how this determination should be made. Because there are numerous writings that list and discuss various evaluative procedures, it is not the writer's intent to do so herein, but rather to explain briefly the evaluative procedure utilized in conjunction with this instructional program.

Two important items that were stated in the Introduction need to be restated here, as they will determine to a great extent the evaluative procedures to follow. First, this instructional program is aimed at the general high school population, and second, the very nature of improvisation is one that is extremely personal.

The first item—general school population—is one that, on the surface, may indicate a norm-referenced measurement. However, a closer look at this population will disclose that this is indeed a population whose make up includes those students who are: 1) vitally interested in music and are desirous of study in addition to their participation in the performing ensemble;

*The term 'learning continuum' is used simply to indicate all aspects of the teaching/learning experience, some of which were listed in the second paragraph of this Appendix.

2) are interested in music but failed to meet the audition requirements as set up by the music director that would have allowed their participation in a select ensemble; 3) are somewhat interested in music but not to the point of desiring membership in a performing ensemble; and 4) those students who may have little or no interest in studying music, but, because of scheduling conflicts are not able to enroll in a class of their choosing and are subsequently placed in general music simply to fill their schedule. As can be seen, the diversity of student's interests in the general music class may be nothing less than overwhelming. After examining the diversity of musical interests (from which, for our purposes, we will assume a corresponding musical ability), combined with the personal nature of improvisation, it now appears that criterion-referenced measurements would be more appropriate.

> Criterion-referenced data are gathered from specially constructed instruments which are designed to measure expected learning changes. These types of measuring instruments are constructed with stated operational learning objectives as guideposts. They do not yield test scores which indicate a percentage of achievement as based upon some class standards or norms for groups, but they do indicate how well a particular student has met the stated learning objectives of the teacher. If planned specifically for objectives which seek minimum levels of learner competence, these tests can be of considerable aid to the teacher, the student, and the parent. Not only will criterion-referenced tests yield total scores, but also they will indicate how well each objective was reached.[10]

The use of criterion-referenced measurements dictates the use of pupil progress as an evaluative process. Gwynn states, in his book Theory and Practice of Supervision, that

> There are three fundamental steps in the evaluation of any pupil's progress: (1) establishing the pupil's starting

> point in order to determine the purposes to be accomplished in a particular group or class; (2) employment of various devices to evaluate the methods used by the teacher and the pupils in achieving their purposes; (3) making the final evaluation of pupil outcomes and growth, and checking these against the purposes that were determined.[11]

1. ESTABLISHING THE PUPIL'S STARTING POINT IN ORDER TO DETERMINE THE PURPOSES TO BE ACCOMPLISHED IN A PARTICULAR GROUP OR CLASS. With regard to this step in the evaluative process, it will be necessary to make some assumptions as there will be no pretesting of the students involved. Therefore, and for our purposes only, we will assume that the high school general music student has had no prior exposure to, or experience with musical improvisation of any kind.

2. EMPLOYMENT OF VARIOUS DEVICES TO EVALUATE THE METHODS USED BY THE TEACHER AND THE PUPILS IN ACHIEVING THEIR PURPOSES. The evaluative tool to be used with this program will consist of a postest specifically designed to measure the student's achievement with respect to stated objectives. Because this program is designed to help students attain minimum competencies, the measurement will be made on a pass/fail basis rather than one designed to determine excellence accompanied with its subjectivity in determining specific degrees of excellence.

The test is designed in accordance with the procedures outlined in the instructional program itself. Therefore the student should be familiar with what is expected of him/her with respect to each test item.

3. MAKING THE FINAL EVALUATION OF PUPIL OUTCOMES AND GROWTH. This step will involve the student's final outcome as compared to the student's ability as established in the beginning. As stated previously, it has been

assumed that the student has had no prior experience with musical improvisation. This assumption does not preclude that the student is incapable of improvising (as this would obviously defeat the purpose of the entire program), but rather that the student has never made an attempt to improvise on a musical basis. Comparing this assumption with the student's ability to improvise upon completion of the program will be the basis for the final evaluation of both the student's progress and the instructional program itself*.

*The test items are related specifically to the outlined procedures of the instructional program as written. In the Introduction it was strongly urged that the teacher "intersperse some of his/her own concepts that may be applicable to teaching improvisation." Subsequently, the teacher will have to design test items relative to procedures he/she introduces that are not contained within the written procedures of this program.

ABOUT THIS TEST

This test is divided into three sections corresponding with the three sections of the instructional program (rhythmic, melodic, and jazz improvisation). Because many of the stated objectives of this instructional program as well as the nature of improvisation itself require that the student perform, many of the test items are designed to be administered to each student individually and in front of the rest of the class. There is also a written part for the sections on Rhythmic and Melodic improvisation whereby the administration of the test may be given to the entire class at the same time. A cassette tape has been provided for use in conjunction with the written portions of the test.

Although the performance part of each section is necessary for a true evaluation of the student's ability to improvise, there may be instances where the testing of each student individually will be impracticle (for a class of thirty meeting five times a week, fifty minutes a day, it will require approximately five days to complete the performance testing of the entire class). Therefore, the written part of each section has been designed to test the aural aspects necessary for improvisation*. Subsequently, the assumption must be made, in the event that only the written portions of the test are administered, that if the student can correctly distinguish the

*Because the nature of the section on Harmony and Jazz Improvisation is almost totally performance oriented, there has been no written portion provided to be used with this section. The author is aware that the performance testing of each student may limit the useability of this test, however he stands by his conviction that the performance portions of this evaluation are of primary importance.

the aural aspects of music, he/she will indeed be capable of improvising given the opportunity to do so (this opportunity will have been provided during the course of the instructional program).

Upon completion of the written part of each section, collect the answer sheets and proceed to the performance part of the section. If the students are to perform individually, return to them respectively the lyrics that they wrote earlier during the course (see page 14 - item E) as their turn to perform comes up (these lyrics will be used throughout the test). Before moving from one section to another (i. e., from rhythmic improvisation to melodic improvisation) be sure that each student has been tested (especially with respect to the performance part of each section).

Although the test is relatively short in length, the nature of the questions in the performance portions (and as much as is possible in the written portions) of the test will address all of the objectives listed at the beginning of each section in the instructional program.

Materials needed:

Tape record/playback system (cassette)
Chalkboard/chalk
Pencil (an answer sheet for the written portions of the test have been provided, however the instructor will have to photocopy the appropriate number of answer sheets needed)
One verse for each student (suitable for use with 12-bar blues, see page 14, item E)
Piano (or other harmony producing instrument)

KEY (This Key is to be used for the written portions of the test. No key has been provided for the performance portions of the test. The questions themselves must therefore serve as guidelines for the instructor in determining whether or not the student has successfully performed the tasks required of each question).

RHYTHMIC IMPROVISATION TEST

The verses used in questions 1 - 6 are from Robert Frost's poem "Looking For A Sunset Bird In Winter".[12] Read all instructions aloud (see answer sheet—the instructions are also read aloud on the tape). After each question, stop the tape for thirty seconds before proceeding to the next question.

1. a

2. From my (ad) - van - tage on a hill
I judged that such a crys - (tal) (chill)
Was on - (ly) (ad) - ding frost to snow
As gilt to gold that would - (n't) (show.)

3. A brush had left a crook - ed stroke

4. Of what was ei - ther cloud or smoke

5. From north to south a - cross the blue;

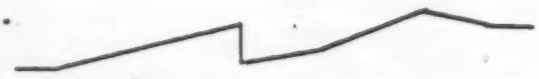
6. A pierc - ing lit - tle star was through.

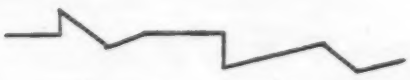
KEY (continued)

MELODIC IMPROVISATION TEST (W)

In questions 1 - 3 you will hear three melodies, each using a different scale. Listen to all three melodies before marking your answer. The same three melodies are used for each question, however their orders may vary. Do not stop the tape in this portion of the test.

1. b
2. a
3. c

4. 

5. 

6.

RHYTHMIC IMPROVISATION TEST (Answer sheet)

The verses used in questions 1 - 6 are from Robert Frost's poem "Looking For A Sunset Bird In Winter".

1. Listen to the following verses as they are read aloud (you will hear each verse only once). After hearing all three verses determine which verse best displays rhythmic flow. Mark your answer with an X in the blank to the left of your choice.

_____ a. The west was getting out of gold,
The breath of air had died of cold,
When shoeing home across the white,
I thought I saw a bird alight.

_____ b. In summer when I passed the place,
I had to stop and lift my face;
A bird with an angelic gift
Was singing in it sweet and swift.

_____ c. No bird was singing in it now.
A single leaf was on a bough,
And that was all there was to see
In going twice around the tree.

2. While listening to the next verse (you will hear it only once), circle the words or syllables that occur on the syncopated beats.

From my ad - van - tage on a hill
I judged that such a crys - tal chill
Was on - ly ad - ding frost to snow
As gilt to gold that would - n't show.

In questions 3 - 6 you will hear the last verse of Frost's poem one-line-at-a-time. You will hear each line twice, whereupon you are to diagram the rhythm using vertical lines to represent quarter note values and vertical lines with a flag to represent eighth note values. Use the space immediately below each word or syllable in diagramming your answer. Follow the lyrics in the example as they are read aloud (they will be read twice).

Example:

The west was get - ting out of gold,

student's diagrammed answer

3. A brush had left a crook - ed stroke

4. Of what was ei - ther cloud or smoke

5. From north to south a - cross the blue;

6. A pierc - ing lit - tle star was through.

Once you have finished answering questions 1 - 6 STOP. Your answer sheets will be collected as this concludes the written portion of the section on Rhythmic Improvisation. Your instructor will administer the performance portion of the test to each of you individually.

RHYTHMIC IMPROVISATION TEST

Return the student's respective lyrics that were written earlier during the course. Allow the student enough time to 'study' the lyrics (approximately one minute) silently. Record question 2 as it will be used in answering question 3.

1. Have the student read the lyrics aloud using the rhythm he/she feels is best suited for that particular verse.

2. Have the student read the lyrics aloud this time varying the rhythm and also adding syncopation.

3. Have the student diagram the rhythm that was spoken in question 2. This diagram should be drawn on the chalkboard. Do not play the recording more than twice.

MELODIC IMPROVISATION TEST (Answer Sheet)

In questions 1 - 3 you will hear three melodies, each using a different scale. Listen to all three melodies before marking your answer. The same three melodies are used for each question, however their orders may vary.

1. Listen to the following three melodies (labeled a, b, and c). After you have heard all three of the melodies, determine which melody is written using the PENTATONIC scale. Mark your answer with either an a, b, or c in the blank provided.

   Answer: _____

2. Listen to the following three melodies (labeled a, b, and c). After you have heard all three of the melodies, determine which melody is written using the MAJOR scale. Mark your answer with either an a, b, or c in the blank provided.

   Answer: _____

3. Listen to the following three melodies (labeled a, b, and c). After you have heard all three of the melodies, determine which melody is written using the BLUES scale. Mark your answer with either an a, b, or c in the blank provided.

   Answer: _____

In questions 4 - 6 you will hear three different musical phrases. You will hear each phrase twice, whereupon you are to diagram each phrase with respect to its direction. Use the space provided beneath each question in diagramming your answer. Follow the diagram shown in the example while listening to the following phrase.

Example:

diagrammed answer

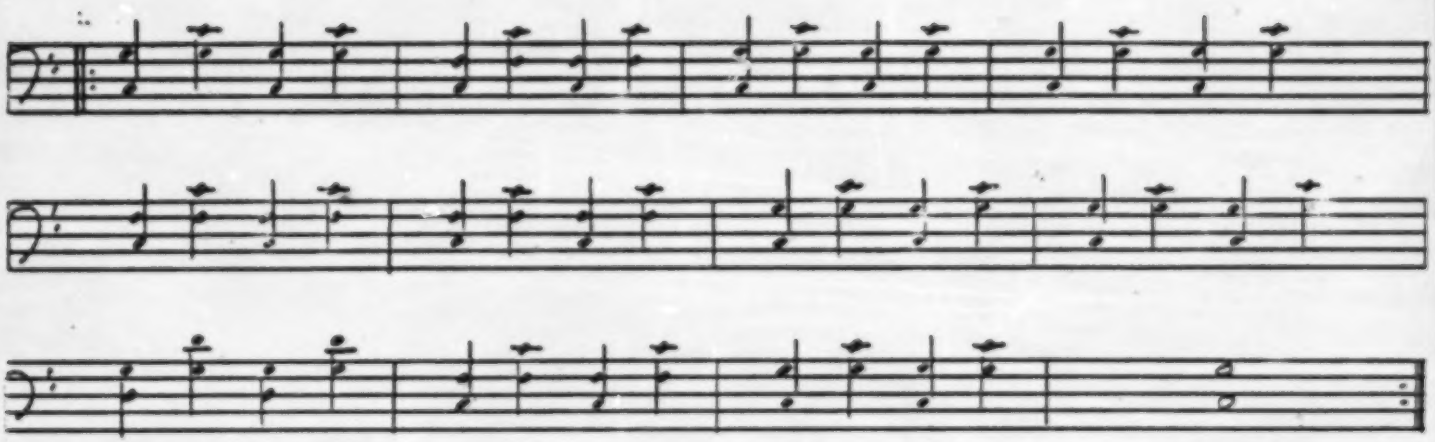
4. Listen to the following musical phrase. Diagram the melody in the space below.

5. Listen to the following musical phrase. Diagram the melody in the space below.

6. Listen to the following musical phrase. Diagram the melody in the space below.

Once you have finished answering questions 1 - 6 STOP. Your answer sheets will be collected as this concludes the written portion of the section on Melodic Improvisation. Your instructor will administer the performance portion of the test to each of you individually.

MELODIC IMPROVISATION

Play the following accompaniment while the student listens.

Have the student sing (create) a melody (chant) using the Pentatonic scale.

a. First time through using lyrics

b. On the repetition using nonsense syllables

Allow the student to choose the tempo he/she desires.

(HARMONY) JAZZ IMPROVISATION

If desired, the accompaniment shown on page 27 may be used. Otherwise any of the progressions listed in Appendix B, page 35 may be used.

Have the student improvise a melodic solo to a 12-bar blues progression:

a. First time through using lyrics

b. On the repetition using nonsense syllables

Allow the student to choose the tempo he/she deisres.

FOOTNOTES

[1]Allen B. Clayton, "Music Theory For High School," Perspectives in Music Education: Source Book III, Thurber H. Madison, Chairman (Washington, D. C.: MENC, 1966), p. 495.

[2]Robert Frost, from the poem "The Aim Was Song," The Poetry of Robert Frost, Edward Connery Lathem, ed., (New York: Holt, Rinehart and Winston, 1969), pp. 223-224.

[3]Willi Apel, The Harvard Dictionary of Music, 2nd ed., (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1969), pp. 634-635.

[4]Taken from a number of unpublished lyrics written by various students under the direction of Kirby Shaw.

[5]Doug Anderson, Jazz and Show Choir Handbook, p. 58 (see bibliography).

[6]Apel, The Harvard Dictionary of Music, pp. 827-828.

[7]see footnote 2.

[8]see footnote 4.

[9]Jerry Coker, Improvising Jazz, with Forewords by Stan Kenton and Gunther Schuller, (Englewood Cliffs: Prentice-Hall, Inc., 1964), p. 85.

[10]James A. Johnson et al., Introduction to The Foundations of American Education, (Boston: Allyn and Bacon, 1973), p. 468.

[11]J. Minor Gwynn, Theory and Practice of Supervision, (New York: Dodd, Mead & Company, 1961), p. 181.

[12]Frost, The Poetry of Robert Frost, pp. 232-233.

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